**The material anatomy of habitat is the theme of a dual art show**

Since its establishment over three decades ago in New York, Leila Heller Gallery has gained worldwide recognition as a pioneer in promoting a creative dialogue and exchange between the American, European and Middle Eastern artists, it is also active in introducing Central and Southeast Asian artists. The gallery opened its first international location in the Middle East for the first time, it is dedicated to supporting the evolving practice of established artists.

Fluctuating between boundaries of reality and unreality, the show reminds the viewer of our fractured and disjointed relationship with nature. Down to the poetic fragility of petals and the physical engagement it required, waste and the material recontextualized and reconceived as an aid to the nature of conception and production, and persuades a dialogue with perception.

The performative play on creation questions the limits of perception and production, and reminds the viewer of the complex processes that create us and the objects we see. Emphasising its key visual characteristics of vibrant colour and impenetrable smoothness, as they evoke both artificiality and illusion in a mastery of porcelain, the traditionally hand- made ceramic art, Buyruk's porcelain flower fields are disorienting, evoking a play on logic.

Tightly bound or folded together, the often monochrome structures fail to present compositional adherence, but rather reveal the material’s capacity to be revered and preserved, the artist demonstrates that the throwaway is capable of new functions, as well as being physically sublime.

Melis Buyruk’s The Bearded Dragon, 2019, done in porcelain and 18k gold.

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